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The China Closet

A Basic Guide to Antique and Vintage Glassware

Depression glass, green poinsettia pattern. Printed with permission: Myra B. Dillon

Introduction

One of the most popular hobbies today is the collection of glass. The successful collection of glass takes more than money; it requires time, effort and education. Identify what you enjoy and want to display in your home, and then take the time to educate yourself about the glass, its value, and sources for collecting. Places to shop for vintage glassware are antique shops, auctions, the internet, estate sales, and garage sales.

With the many copies, reproductions, remolded, and recast pieces in the market today, you must be careful and look for all the clues that items are authentic of the period. To help you identify genuine glass, study the type you are collecting in quality museums, at reputable dealers, and in notable auction houses that deal in glass and stand behind the pieces they sell. There are also many books available both on general categories of glass and books devoted to single types, such as Depression glass. However, a picture in a book cannot replace handling and examining the glass in person so that you can know exactly how it should look and feel.

If the reasons you collect include investing, there is more to consider than the authenticity of the piece and your personal taste. As with many commodities, the glass market fluctuates. Published books that include price values can be found; however, it is best to keep abreast of current trends by attending auctions, shopping through dealers, and using the internet to check auction and market prices of glass.

History

Early Glass

The art of glass making is an old one. Early historical records give accounts of glass houses dating back to about 23 A.D. The Egyptians were acquainted with many of the arts in glass making that are in use today, such as cutting, grinding, engraving, enameling, and even the making of lenses. In Egypt, mummies taken from tombs have been found decorated with beads and other ornaments of glass colored to imitate precious stones.

The art of glass making gradually traveled to other countries. The Assyrians undoubtedly became acquainted with glass making from the Egyptians. The Crusades did much to give Western Europe a practical knowledge of glass making.

Early blown bottle. Printed with permission: Debra B. Cotterill.

Venetian glass became famous all over Europe, and even today Venetian glass is much sought after by collectors. Venetian factories introduced mirrors made from glass that replaced polished metal ones.

The spread and progress of the glass industry to other countries was hindered because the art was guarded jealously by the Venetian factories. The glass making industry traveled very slowly from Venice to France and gradually extended into England. Numerous glass factories sprang up in England after coal was introduced
as fuel in 1635.

Glass Industry in America

The manufacturing of glass was one of the first industries established in this country. The early glass companies were located along the eastern seaboard where sand and fuel were available with centers of population nearby.

With rapid migration westward, the discovery of natural gas in the Ohio Valley, and an abundance of coal, glass company owners and workmen set up factories in Wheeling, West Virginia and in Pittsburgh, Pennsylvania. The pressing of glass was founded in the 1820's by Craig and Ritchie. By 1834, there were five glass houses of various works in Wheeling. As new fields of natural gas were discovered farther west, many established plants moved to central Ohio.

Outstanding personalities in the glass industry were Casper Wister and William Henry Stiegel. John Frederich Amelung and Deming Jarves at Sandwich, Massachusetts, also made major contributions.

1. In 1739 Casper Wister, of South Jersey, was the first artisan to make anything approaching table glass. He made flasks, demijohns, mustard pots, and spice jars in shades of smoky brown and a dull but lovely blue.
2. Baron Von Steigel came to Lancaster County, Pennsylvania and started a factory at Manheim. He made resonant flip glasses, pitchers, salt dishes, and tumblers. His colors were attractive blues and amethysts as well as green and plum shades. This glass was fragile and expensive and, as a result, few pieces have survived except in museums. Up to this time, all glass was blown by hand.
3. In 1827 the Sandwich Glass Factory at Sandwich, Massachusetts, made the first glass that was pressed into a mold without lung power. This process made glass more plentiful and available to the masses since it was then less expensive to make. Also, at this time the colonies were prospering and bought lots of glass. Molds were made in two, three or four parts. The thin ridges left by the molds are visible on the glass pieces. This factory continued to operate until 1890.

Other factories sprang up to make pressed glass, so not all pressed glass is Sandwich. The term "Sandwich" glass is used to denote a lacy pattern, and when tapped, gives a ring-type tone. Most of the cup plates our Great Grandmothers used to rest their cups while sipping their tea were made at this time. News and history were recorded in cup plates as well as other pieces. Examples include the following: Lincoln Drape, Westward Ho! and George Washington cup plates. By 1840, factories were making water sets with trays, tumblers, goblets, and, sometimes even whole dinner sets. The various colors of glassware included amber, rose, cranberry, opalescent, green, blue, and milk white.

In 1864 "lacy" or sandwich patterns were discontinued. For the next twenty years, patterns, such as blocks, diamonds, thumb prints, and hexagons, were produced. After 1884, glass patterns became more naturalistic with the use of berries, flowers, birds, and scenes.

Regional History

During the years 1887-1920, because of Fostoria, Ohio's five major railroads and access to free gas, investors found the city an ideal location to build glass plants. The investors and workers from West Virginia and Pennsylvania, along with people from other glass areas abroad, came to settle in Fostoria and to manufacture beautiful glass.

Due to the shortage of natural gas in Ohio, the Fostoria Company moved to Moundsville, West Virginia, and began producing glass in 1891. Fostoria produced a fine, pure crystal glassware of original design and shape that older glass companies did not make. The American pattern was the most popular design ever produced by Fostoria and was made for over 60 years. American is still the most collected pattern. In 1984 Fostoria was sold to Lancaster Colony who ran the factory until1986 at which time they closed Fostoria forever.

Kentucky history notes glass houses in Maysville (1814-1833) and Louisville. The best records are contained in the journals of travelers who seemed to use glass manufacturers as a gauge for defining or describing a city. It is believed that Maysville Glass was generally utilitarian. There are several records of a producing glasshouse but no known examples. This usually indicates they were not valued as art.

How to Know Old Glass

It is difficult to know just how old some glassware items are unless we have personal knowledge of their history. This is one reason why it is important to keep a written record of pieces that have been handed down from one family member to another. However, there are other clues and characteristics that may help identify glassware.

1. The kinds of glass most widely collected in the U.S. today are pressed table wares and pieces of art glass in ornamental forms and colors. Both of these types of glassware are less than 100 years old.
2. Know the pattern or patterns and what pieces were made in them. It is also helpful to know of any variations of the pattern and mold marks associated with the pattern.
3. Old glass has a more satin-like feel than new glass, and will have built-up a soft patina or appearance over time.
4. Check small details for any signs of wear, such as marks on the bottom. Sometimes glass items will have been filed or put onto an Emory wheel in an attempt to create signs of wear. These marks are usually coarser with tell-tale signs, such as a "new sheen", that give it away as a reproduction.
5. Certain glassware items may be difficult to date because there were patterns that overlapped in time, depending upon the region in which they were made. You cannot always be sure a piece is from a certain factory, since glass workers were very transient. As they traveled from place to place, they often took patterns and molds with them.

6. The "pontil mark" is a rough "blob" of glass left on the bottom of glass pieces that were blown or pressed into a mold. The pontil mark was left on until 1848. After this time, it was ground off. As most of the colored glass was made at this time, we generally expect to find the pontil mark ground off. Much of the reproduction glass recreated in colors and patterns of this period comes with a rough "blob" of glass left upon it while the antique pieces will have a ground pontil mark.
7. Keep current with information on which patterns are being reproduced and what new glassware patterns are being made. Antique newspapers and circulars of patterns put out by the largest glass factories may be used for this purpose.

Develop a Vocabulary

In starting out to learn more about glassware, you will find that some basic knowledge of glassware terminology and production is helpful as you learn and talk to others. As your interest grows, you will discover additional bits of information, and you will soon feel quite comfortable while browsing through books and magazines on the topic and while exploring glassware shows, exhibits, and stores.

Acid etching. Acid etching is the process of etching the surface of glass with hydrofluoric acid. Acid-etched decoration is produced by covering the glass with an acid-resistant substance such as wax, through which the design is scratched. A mixture of diluted hydrofluoric acid and potassium fluoride is then applied to etch the exposed areas of glass. Acid etching was first developed on a commercial scale by Richardson's of Stourbridge, England, who registered a patent in 1857. An effect superficially similar to weathering may be obtained by exposing glass to fumes of hydrofluoric acid to make an allover matte surface.

Annealing oven. Annealing is the process of slowly cooling a completed object in either an adjoining part of the glass furnace or in a separate furnace. This is a vital part of glassmaking because, if a hot glass object is allowed to cool too quickly, it will be highly strained or stressed by the time it reaches room temperature. In fact, it may break as it cools. Highly strained glass breaks easily if it is subjected to mechanical or thermal shock.

Blowing. Glass blowing is the technique of forming an object by inflating a gob of molten glass gathered on the end of a blowpipe. The gaffer blows through the tube to slightly inflate the gob, which is then worked into the desired form by swinging, rolling or shaping it with tools or in a mold. It is then finished by inflating it to the desired size.

Cutting. Cutting is the technique by which glass is removed from the surface of an object by grinding it with a rotating wheel made of stone, wood, or metal, and an abrasive suspended in liquid.

Enamel. Enamel is a vitreous substance made of finely powdered glass colored with metallic oxide and suspended in an oily medium for ease of application with a brush. The medium burns away during firing in a low-temperature muffle kiln (about 965°-1300° F or 500°-700° C). Sometimes, several firings are required to fuse the different colors of an elaborately enameled object.

Enameled Moser Water Pitcher.
Printed with permission: Steve Early.

Engraving. Engraving is the process of cutting into the surface of an annealed glass object either by holding it against a rotating copper wheel fed with an abrasive or by scratching it, usually with a diamond.

Flint glass. Flint glass is made with sand rather than with the less desirable lime. It has a distinctive ring when tapped or rubbed with a wet finger around the edge. All good glass rings whether old or new.

Flux. Flux is a substance that helps to lower the melting temperature and blend a mixture of different ingredients. For example, a flux is added to the batch to help fuse the silica with other elements. Fluxes are also added to enamels in order to lower their fusion point to below that of the glass body to which they are to be applied. Potash and soda are fluxes.

Gather. A gather is a glob of hot glass formed by a blowpipe or by another means that is picked up by the gatherer.

Gilding. Gilding is the process of decorating glass by the use of gold leaf, gold paint, or gold dust. The gilding may be applied with size or amalgamated with mercury. It is then usually fixed to the glass by heat. Gold leaf may be picked up on a gather of hot glass.

Mold. A mold is a form, normally made of wood or metal, used for shaping and/or decorating molten glass.

Mold blowing. Mold blowing is the process of inflating hot glass and forcing it against the inner surfaces of a mold where it then forms its shape along with any pattern or decoration on the mold.

Mold pressing. Mold pressing is the forcing of hot glass into an open or multi-part mold by means of a plunger.

Pontil. The pontil, or punty, is a solid metal rod that is usually tipped with a wad of hot glass and then applied to the base of a vessel to hold it during manufacturing. It often leaves an irregular or ring-shaped scar on the base when removed. This is called the "pontil mark."

The Chemistry of Coloring Glassware

The process for measuring the mineral salts and oxides that are used to give color to glass is even more precise than mixing the basic materials used in the batch. Only a pinch of some salts and oxides may be necessary to add color to an entire batch.

Mt. Washington Cut Velvet Water Pitcher. Printed with permission: Steve Early.

This is a fascinating part of the process because some of the choices in coloring materials give an end result in color much different than you might expect. For instance, cadmium sulphide is a silvery white metallic element that produces yellow or canary glass. Selenium is a lead gray crystal that is an element of copper ore. When used for coloring glass, it produces amber or brilliant red, depending upon the amount used in the batch. Another example is black oxide of copper, which gives a rich blue-green color of glass. Practically every mineral salt or oxide used produces a color that is different from its own color.

These are just a few examples of materials used to give color to glass. Sometimes they are used alone and sometimes in combinations of several of the materials, depending upon the color and tint desired.

Methods for Decorating Glass

Appliquéd. These applied decorations of flowers, stems and/or fruit were usually done by master craftsmen.

Threading, lily pad, prunt. This decoration looks like "blobs" of glass applied to objects. This was a popular decorative method used in the eighteenth and late nineteenth centuries.

Crimping. Edges are bent after being shaped. The appearance is similar to a crimped pie shell.

Looping and swirls. These decorations are created by colored rods of glass which are added to the gather.

Engraved. Patterns cut using a copper wheel or a diamond point. Lines of old engraving will show up dark when a handkerchief is held on the inside.

Etching. This is an acid process that is used to frost an area.

Cut glass. Sections of heavy glass are removed with a cutting wheel. This process was used extensively during the brilliant period (1880 - 1895).

Enameling. This refers to painted design that was heated to make the color permanent.

Cut glass master salt. Printed with permission: Debra B. Cotterill

Patterns

There are hundreds of patterns of glass, and many books are available that give great detail about these patterns. The following is a short description of just a few of the more popular patterns.

Amberina

Amberina glass was made by the New England Glass Company from 1883 to 1900. It is a lead glass usually blown, but it was also cut and pressed. When gold was added to amber glass and heated, the glass turned red. If only part of the glass was heated, it became a two-color glass. Early pieces were purple-red, and latter pieces were yellow-red.

Plated amberina is expensive and beautiful. It was, made by New England Glass Works after 1886, and is considered the queen of amberina. It has a cream-colored or chartreuse lining and has small ridges or ribs on the outside.

There are many patterns of amberina including pressed amberina, a special type made by New England Glass Company. Another pattern, painted amberina, was patented by an artist from Pittsburg, Pennsylvania in 1895. Reheating it would cause a change from amber to red and to green. A portion of the painted coloring is usually worn off.

Burmese

Glass that goes from pale yellow on the bottom to pink is referred to as Burmese. It's made by more than one company and comes in many shapes. It can be decorated and is still produced today.

Cameo Glass

Cameo glass was made in England, France, and other parts of Europe, starting in the 1870's. It was made in the United States after 1885 but the glass produced was never top quality. It was made in layers and then carved by hand cutting glass to form a raised design.

Carnival Glass (1900-1920)

The name, Carnival Glass, developed because it was frequently offered as fairground prizes and also made for five and dime stores. Carnival is an inexpensive pressed glass that is sometimes considered a cheap version of expensive Tiffany-type iridescent. It was made in the United States between about 1895 and 1924 in vivid gold, blue/green, orange, purple, white, or red iridescence.

Starting in 1910, Northwood Glass Company of Martin's Ferry, Ohio, from 1910, marked their glass with "N" or "N" in a circle. Imperial Glass Company of Bellaire, Ohio, 1910-1920, marked their glass with "I" and "G". Carnival glass has been recently reproduced, and more patterns are appearing yearly.

Carnival glass covered candy dish.
Printed with permission: Debra B. Cotterill

Coralene

Coralene was made by Mt. Washington Glass Works during the 1880's. Various kinds of satin glass were painted with enamel paint. Tiny beads then were applied to the paint and heated. Imitations were made by painting old glass and gluing beads to the paint.

Cranberry and Ruby Glass

This was one of many colors popular after the Civil War. Cranberry glass was made by Boston and Sandwich Company among others. It was inexpensive and was listed in the Montgomery Ward catalog about 1895. Most pieces are a thin layer of color over a clear opaque glass, called flashed, which scratches easily. Deep-red ruby glass was made by many factories during the last part of the 19th century.

Northwood custard master berry bowl.
Printed with permission: Steve Early.

Custard Glass

Custard glass is opaque yellow glass, reminiscent of the color of custard. It varies from pale ivory to bright yellow, and sometimes it is decorated, often with gold. The name Custard Glass is now used by collectors although the original makers used several different names.

It was one of the "new" colors invented in Bohemia around 1870. It then spread to Britain in the 1880s and on to the United States around 1885. It was very popular for about two decades in the United States and was sometimes made to commemorate special events. Carnival glass then became quite popular around 1908, and as a result, custard glass almost disappeared from the advertisements and catalogues by 1915.

The version that became so popular in Europe and the United States during the 1870s was made by adding various combinations and strengths of uranium and sulphur into the glass mix before it was melted. Because of this, most custard glass made in the United States will glow in ultra-violet light.

Cut Crystal

The process of cutting glass involves pressing the completed glass object against a large rotating wheel that is usually made of iron or stone. The wheel cuts grooves into the glass which creates straight sharp angles. These angles add more light-reflecting surfaces which increases the amount of sparkle (brilliance) in the glass.

The best effect is obtained by using glass with a high lead oxide content, usually called "crystal glass" or "lead crystal glass." This kind of glass has a very high brilliance and shows the cutting to greatest effect. The popularity of cut crystal glass has never really died, and today there are major glassworks specializing in high-quality hand-cut crystal, such as Baccarat in France, Waterford in Ireland, and Webb Corbett in England.

Depression Glass

This inexpensive glassware was made during the Depression Period (1920's through 1930's) in the United States. The machine-made glassware was used by businesses for promotional incentives and was sold at five and dime stores.

Depression glass: Footed Sherbet and Plate.
Printed with permission: Debra B. Cotterill

Depression glass was made in pink, green, amber, red, blue, yellow, white, and crystal. Although many colors were produced, not every pattern was made in every color. Many reproductions of Depression glass are available today.

Hob Nail

Hobnail glass has a regular pattern of raised knobs like the hobnail studs sometimes used on boot soles. The pattern can be created by or pressing the glass into a mold. It was very popular during Victorian times and was usually made as a hand blown, translucent colored glass sometimes called "Dew Drop Glass." Lemonade sets with a pitcher and matching glasses were very common at the turn of the century. Fenton Art Glass first introduced their hobnail glass 1939. In the early years of production, it was in translucent colors. Milk glass hobnail was introduced by Fenton in 1950, and was one of their most successful products.

Iridescent

Many companies made some form of iridescent glass during a period of time from 1894 to 1935. A variety of metals were used to add luster to the glass. The color and density of the metals used created beautiful and unique iridescent pieces. The most noted American iridescent glass examples are Tiffany's Favrile, Steuben's Aurene, Quezal and Durand. Many of their works were signed and are still in great demand.

Mercury

Mercury glass is blown in two layers with air space. The air is then suctioned out, and silver solution is poured in through a hole in bottom. Gold was made by pouring silver in amber glass. It has a metallic look but never tarnishes or has no signs of worn silver.

Milk Glass

Milk glass is a term used by glass-makers for opaque, white glass that was first made by the ancients. Its height of popularity in the U.S. was in the 1870s and 1880s. Milk glass is easy to recognize, but it takes knowledge of both old and new types to determine age. Many old pieces have a "C" shaped spot called a "straw mark" in the base caused by molding. Old pieces have less blue and are heavier and less oily than newer pieces. The opaque white color is usually made with tin oxide and was often decorated with enamel painting.

Semi-opaque white glass was also made using ashes of calcined bones. This type of glass is referred to as opal, opaline, or milk-and-water glass. During the 19th and 20th centuries, a great deal of pressed, opaque, white glass was made, and this was often given names like vitro-porcelain (in England) or porcelain-glass (in Germany). This is the kind of white glass that is usually collected by milk glass collectors.

The same manufacturers often made other colors in the same patterns, especially blue. As a result, some glass experts use the term "milk glass" when talking about other colors in opaque glass.

Mother-of-pearl or Pearl Satin

After 1851, Mother of Pearl was patented by the Mt. Washington Glass Company of New Bedford, Massachusetts. There was a great demand for this special type of blown, molded satin glass. It must be seen to be recognized. Indentations that trap air bubbles and distinctive ridges give this colorful glass a pearly effect.

Rainbow Mother of Pearl (MOP) Melon Ribbed Vase. Printed with permission: Steve Early.

Rainbow Satin
Rainbow satin refers to glassware that has many pastel colors and a satiny finish. Mount Washington made pink, blue, and yellow stripe patterns that varied including swirl, raindrop, quilted, etc. Rainbow satin pieces are usually made into lamps, rose bowls, pitchers, tumblers, baskets and vases.

Rose Amber
Rose Amber was made by the Mt. Washington Glass Company of New Bedford, Massachusetts, in the 1880's. The Amberina name could not be used for the Mt. Washington Rose Amber because of patent difficulties.

Ruby Amber
Ruby Amber was mass produced in many Midwestern factories. "Watermelon" glass was also a new name given to factory-made Amberina.

Slag
Slag glass was streaked like marble cake. It was made in England and the United States from 1800 to early 1900. Most made in the US came from Pennsylvania. Tan slag or "caramel glass" was originally called chocolate glass. It was made at the Indiana Tumbler and Goblet Company in Greentown, Indiana, from November, 1900 to June, 1903. Few pieces were made during this short period. Blue slag was only made in England. Pink slag is rare and expensive, and the maker is unknown.

Spangled, Spattered, and End of Day Tortoise
Spangled, spattered, and End of Day tortoise is easy to spot, so anyone can be an instant expert with these patterns. No one knows or cares who made what. Spatter is multicolored. Spangled is spatter glass with metallic flakes. End of day Tortoise looks like tortoiseshell.

Vaseline Glass
This name comes from the yellow-green color of Vaseline, now called canary. Originally, the color was made by adding uranium, but in the 1870's it was no longer used. You can detect older pieces because the uranium will glow in ultra-violet light.

Pressed Glass
In order to make pressed glass, a gob of molten glass is loaded into a metal mold, and a plunger is lowered that forces the glass to spread and fill the mold. The process of pressing glass was first mechanized in the United States between 1820 and 1830. With the invention of pressed-glass machines problems with pressed glass include the following:

- Too much metal. (Not all of glass would be clearly impressed.)
- Too little metal. (Glass would be too thick.)
- Early pieces were too heavy, and many bubbles and imperfections are found in the glass.
- It was rough to touch on the pattern side and smooth on the inside.
- Early pieces had definite line designs with rough texture; more light reflection was created by having more facets (edges).

"Lacy pressed glass" attempted to get as many facets as possible. It was first made by the Boston and Sandwich Company and then later by the New England Glass Company, and in Pittsburgh, West Virginia, New Jersey, Maryland, and the Midwest. Midwest pressed glass usually had coarser designs. Hundreds of patterns were made in complete table settings. Patterns went in cycles the same as skirt length styles.

Early Pressed Glass Compote. Printed with permission: Debra B. Cotterill

Cut Glass

A beginning antique collector must learn to tell the difference between cut and pressed glass.

- Cut glass has sharp edges, whereas the edges of molded glass are smooth.
- Cut glass will ring with a clear tone when the edge is tapped lightly with your finger while pressed glass has a dull tone.
- Cut glass is heavy and sparkles.

Cut glass is known from ancient times, but in the US it is considered in three periods:

- Early period (1771-1830). Examples are rare and not often found by collectors.
- Middle period (1830-1880). There were four kinds of cut and engraved glass made during this period.
    1) One cut was flute cutting.
    2) Another type had engraved decorations on heavy lead glass that were cut by a copper wheel. It usually has a historical or mythological picture. Later, colored glass was used.
    3) A third kind had a fine-line or cross-hatch decoration with bands of cross-hatching in the design.
    4) The fourth kind was most elegant. It was cased or flashed with a top layer of color to show a plain design. It was ruby red and dark blue.
- Brilliant period (1871 – 1915). Cut glass from this period was no longer made by thin copper wheel cutting. Heavy clear glass was cut by deep miter cuts with large wedge-shaped chunks lifted out. This was very expensive when new. Full table settings were available, except for dishes holding hot foods. About ten percent was marked with a signature. To see the signatures, hold the pieces up to the light so that light reflects off the flat center portion. A signature does not make it better, but collectors place higher value on it because it can be positively identified.

Art Glass

The term "art glass" means different things to different people. Before the 1960s, art glass referred to the pieces made for decorative use, usually by teams of factory workers who worked with furnaces of a thousand or more pounds of glass. Some of the best known examples include Tiffany and Steuben (U.S.), Galle (France), Hoya (Japan) and Kosta Boda (Sweden). They developed out of the factory system in which all glass objects were hand or mold blown by teams of four or more men. In the factory system every team member did the same job repeatedly turning out dozens, perhaps hundreds, of the same item each day. The first part of the 19th Century was the height of the old art glass movement, as factory glass blowers were then gradually replaced by the mechanical bottle blowing and continuous glass systems.

The Fiori de Como, a glassworks ceiling, was created by Dale Chihuly in 1998. It weighs over 40,000 pounds and hangs in the Bellagio Hotel and Casino in Las Vegas, Nevada. Printed with permission: Deena G. Cotterill.

Many consider art glass to mean the modern art glass movement in which individual artists work either alone or with a few assistants to create an artistic piece from molten glass. Today these are often referred to as contemporary. They use relatively small furnaces of a few hundred pounds of glass. This movement began in the early 1960s and had continued growth through the end of the past century. The pieces often

were both functional and decorative. Prices range from a few hundred to tens of thousands of dollars. The best known of the moderns include Dale Chihuly, who uses many of the best independent glass workers to create his large and colorful works; Hans Godo Frabel, who creates his art together with a team of studio glass artist; and Lundbery Studios. Regionally, the Glassworks in Louisville, Kentucky, does glass blowing flame work and architectural glass.

Thoughts on Collecting

You can study or collect by types of glass (cranberry, cut, milk glass), by maker (Fostoria, Sandwich, New England), or by shape (tumblers, toothpicks, bride's baskets). A specific pattern of glass, period of time, or just pretty pieces can also be fun ways of collecting. Even if you do not set an elegant table very often, you can still enjoy pretty glassware by displaying it in your home.

Countless reference books are available, even some so specific that they cover one certain type such as open salts during a brief period of history. The making of antique glass did not stop in the 1900s or early Twentieth Century. One of the most popular periods for collecting today is from the 1930s through 1950s. Remember, a successful collection requires time, effort and education, as well as financial resources.

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